

## **Influences of 20<sup>th</sup> Century Modernism and Trends on Nigeria's Advertising Designs**

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### **Abstract**

Basically one of the most important design considerations is function at the marketplace As a result its content is almost valueless unless it satisfies its intended purpose.

This paper discerns practice at the primordial time of inception when advertising as full service agency nomenclature was established in 1960 in Nigeria. At this beginning, branding, product positioning, creative as well as research were concerned to the new industry. Evolutionary trends over the years given design contents as evaluated and analysed, illustrates varying standards of historical influences from 20<sup>th</sup> century Western modernism premised at attaining consumer benefit as well as the advertiser's interest based on equity. Comparative analysis of design history used elucidate progress and positions visual communication design as an engine room of advertising in Nigeria along the global highway. Today, influences of these trends reflect in local content value as technology and skill acquisition given the Integrated Marketing Communication (IMC) dictates of globalization.

**Keywords: Ethics. Branding. Benefit essence. Research and Creative maturity**

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### **I. INTRODUCTION**

Modern advertising debuted in Nigeria in 1960; about the same time the industry had attained several successes at strengthening practice in the United States and England since the beginning of Industrial Age. Most important developments are ethics, branding and research in an attempt to make advertising scientific and to attain defined structure such as creative, media, client service, production and personnel departmental nomenclature. As a result marketing program was gradually tied to effectiveness of advertising through planning, emerging media, copy appeals and overall creative concern.

The fact is that, from 1960 advertising practitioners in Nigeria began to navigate wide range of principles of advertising located in ethics, benefit as well as research considered crucial to positioning advertising messages in the media.

Nigeria drew influences markedly from the twentieth century modernism; evaluation at this, point reveals developmental progress towards brand equity attainable in Nigeria today. As history reveals Dirkson and Kroger (1968) situate that Starch " in his discussion of history on principles of advertising positioned the time and space of development of standards of practice and the introduction of Ethics in advertising from 1911 to the present. Seemingly this corroborates with Arens, Weigold and Arens (2012) linkage of Daniel Starch, A.C. Nelson and George Gallup with the founding of research group associated with consumer attitude and preferences to that period.

### **Search for excellence– An Overview**

The essence of global culture in which advertising design uses as its dispensation in modern times is quite a recent history compared with the history of art which its genealogy dates back to the Paleolithic period and perhaps earlier. At the outset of modern advertising in Nigeria in 1960, the industry had achieved tremendous re-engineering towards ethical practice in Europe and the United States of America since 1911. Such feat followed the result of rapid advancements recorded in economies of Europe and the United States of America since the Industrial Revolution. As such modern Nigerian advertising was influenced tremendously by evolutionary practice and trends owing to its developments in United States of America and England. Hindsight of history as Dirkson and Kroeger (1968,a), (Moriarty Mitchell and Wells 2009) (Arens 2002), Arens, Weigold and Arens (2012) throw more light on this. At the beginning of 20<sup>th</sup> century, one Lasker regarded as the father of modern advertising was reputed to have defined it as "Salesman in prints driven by a reason why" Albert Lasker's definition of advertising is now distanced and concerned to time and space following the debute of radio, television and the internet in 1921, 1941 and 1992 respectively. However, Arens, Weigold and Arens,

(2012,b) definition elucidates practice. "Advertising is the structured and composed non personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media." Meanwhile, the definition is further drawn into functions and practice:

The successful advertisement (1) attracts attention, (2) communicates a message, and (3) persuades an audience. Advertising can have many different works. It may appear in television, newspapers, direct mail, magazines, bill boards, outdoor displays, Web sites, and point-of-purchase displays. Whatever, the medium, it is characterized by an attempt to persuade an audience with the intent to boost sales, profits, and market share" Arntson (2007)

At the initial stage, one Volney B. Palmers was credited with the establishment of first advertising agency in 1840 in Philadelphia along with others, but their effort was limited to advertising space brokerage. J. Walter Thompson followed with the establishment of his now famous agency twenty four years later. However, what is referenced today as modern advertising began in 1911 when a crusade which demanded Truth in advertising spear headed by Printers Inks was launched. Efforts of the crusade resulted in a document known as Printers Ink Model Statute of 1911. Invariably, History concerned Truth in advertising codes as established by this body now called American Advertising Federation (AAF) in 1911

Due to the nature of the United States federalism, unlike Nigeria's type of federalism, at the formative stage, states were at liberty to adopt the original form of the statute or modified its contents to serve individual state's values. However central to the issue was that objectionable and untruthful message designs were eliminated. Truth become as a matter of fact, the cardinal Ethics of advertising now regarded as a business and industry. Advancement in practice was further made by Associated Advertising Club of the World which added value to Printers Ink Statute. This was by way of inaugurating a Vigilante Committee charged with the responsibilities such as developing higher standards in advertising ethics based on honesty and reliability.

Consequently, the formation of local clubs in cities throughout the United States stretched to enforce ethical values. Further strengthening of ethical issues was attributed to Associated Advertising Club of the World which initiated and developed educational activities. Their effort culminated in courses and discussions aimed at moving practice level to higher methods. In addition, effort desired at standardizing practice led to the formation of Association of National Advertisers (ANA) in 1913. The Advertisers Association of Nigeria (ADVAN) a body representing clients is similar to its American counterpart. (ANA). Also, Audit Bureau of Circulation aimed at establishing media circulation and readership volume followed in 1914. Meanwhile, at the higher education level (Arens et al, 2012,c) avers that Northwestern University as early as 1900 and at the beginning of Industrial Age was the first institution to offer advertising as a structured discipline. Furthermore, development in professional practice aimed at efficient service delivery and hinged on raising ethical standard, quality of message constructs as well as methodology became the focus of several bodies. Among such bodies in place are; American Advertising Agencies (AAA), the Direct Mail Advertising Association. Others were the American Academy of Advertising, the Outdoor Advertising Association and the American Marketing Association (AMA).

From the standpoint of learning from the originators Nigeria's advertising industry began to function at the marketplace in similar manner. Therefore, between 1960 and 1995, several efforts geared towards ethical practice were intensified and developed along the global practice in Nigeria. The Advertising Practitioners Council of Nigeria (APCON) was established by Decree 55 of 1988 to regulate practice. Seemingly, it is the local version of American Advertising Federation (AAF). Earlier, the Advertising Agencies Association of Nigeria (AAAN) relates to the function of Agency owners as its American Association of Advertising Agencies counterpart. Additionally, the Advertisers Association of Nigeria (ADVAN) is a body of advertisers in similar function as the United States Association of National Advertisers. While the Outdoor Advertising association of Nigeria (OAAN) as the name implies functions in similar capacity like the United States Outdoor Advertising Association. Meanwhile, there are six key bodies that constitutes the APCON namely: Association of Advertising Agencies of Nigeria (AAAN), Advertising Association of Nigeria (ADVAN), Broadcasting Corporation of Nigeria (BON), and Media Independent Practitioners of Nigeria (MIPAN).

Notable interventions during the formative stages of modern advertising practice during the Industrializing Age, precisely before the World War 1 was the broadening of its scope. Range of practice was established in copy writing; the media was rationalized to the understanding of clients. Commission system was resolved. In addition research became a serious imperative for conditioning creative approach given segmented markets. Particularly, (Arens et al 2012,d) positions the importance of Galup work on methodology in these words: "No major advertiser or agency would launch a campaign without extensive use of social science methods to carefully test and calibrate the campaign. No advertiser would buy time on a TV show without carefully study of who is watching and what they are like. And no manufacturer would consider distribution to a new market without access to mountains of data on the consumer who livethere"

Advertising in essence, was accorded scientific significance based on research as an industry. By

1950s, marketing research had become an important condition on business decisions in the industry. The result was that presumptions and assumptions located in hit and miss practice before 1911 was now distanced. Strategic planning therefore assumed the front burner as a method of conditioning effective design delivery. Implicitly, competition between parity products established the need for differentiation since the inception of modern advertising. Reaching for the skies could be an appropriate phrase to describe the 20<sup>th</sup> century phenomenal inventions that altered the world equation and enabled advertising function as an instrument of social change. The Publication, *The Eventful 20<sup>th</sup> Century Invention that Changed the World* aptly summarizes the feat as “the Century that has taken us from steam trains to a man on the moon in a single lifetime” Series of transformations are discernible from the same publication, excerpts:

The coming of electricity has released everybody living from some of the constraints of nature – light in particular, from the rhythms of light and dark, heat and cold. It has also powered new machines that have brought relief to domestic drudgery. In the process, convenience has become the watchword of the century – in everything from shopping to fastfood.

Part of contributions of the 20<sup>th</sup> Century was electricity, now the catalyst for massive life transformations experienced in mass consumption, mass urbanization, mass communication, as well as mass production among others. In fact, mass culture made possible by technology was amplified by advertising which influenced pattern of life styles from 1950s. So much was produced, invented and consumed in spite of two World Wars. Even markets were developed in other continents particularly potential markets in African colonies south of Sahara.

The most valuable influence coming from abroad, among the lot was the establishment of Consumer Protection Council by the federal military government of Nigeria through the instrument of Act No 66 of 1992. The Act was enforced in 1999 to enthrone the Nigerian consumer as a king. Earlier, in the United States, consumer protection organisations grew to prominence in 1960s to fight fraudulent and deceptive advertising. According to Arens (2002,a) “Consumers demanded that products perform as advertised and that more information be provided for people to compare and make better buying decisions” In similar vein, the Federal Government of Nigeria enforced such law to save telecommunication subscribers from poor information and services of erring providers. The case of MTN is a recent example.

In 1950s before Nigeria became independent, there was burgeoning wholesalers and retail markets sprouting in Nigeria for finished products made in overseas. In fact, European type shopping outlet such as Kingsway Stores, UTC, Chellarams, Leventis opened in Lagos and major cities of Nigeria before 1960. Activities of these foreign owned enterprise among others accounts for the presence of foreign investments in Nigeria most of which are global companies. Nigerian consumers even before 1960 developed consumption pattern for foreign goods influenced by imported culture from the United States and Western Europe.

It is noteworthy that the Nigerian consumer is in like manner with its counterpart elsewhere as a Korean researcher. Sims (1993) explains in similar manner that “Culture is like water, it flows from stronger nations to weaker ones. People tend to idolize countries that are wealthier, freer, and more advanced, and in Asia, that country is Japan”. Apparently he was discussing the presence of Japanese companies in most Asian countries just like Nigeria. From 1960 onwards, products from wealthier countries such as the United Kingdom, United States of America, Germany, France, Italy and recently Asian countries are similar to the Nigerian situation where imported culture and consumption patterns among others are thriving.

### **Design Connectivity**

20<sup>th</sup> Century modernism had great impact on advertising in both art and design history. Many designers belonged to multiple movements as practice itself was not heterogeneous. Active period of modernism spanned rightly between 1908 and 1933 encompassing practice before both World War I and World War II. As a result contextual issues located in politics, industrializations, psychology based education, transport, communication and other social issues manifested in the history of 20<sup>th</sup> century modernism. The space of modernism including time owing to activities of Industrial Age made colonies including Nigeria benefit from the giant strides in technology recorded as achievements of the century. Refinement in modern graphics for advertising in Western Europe was trajectory to efforts on ethical and practice reforms started in the United States in 1911. Though both efforts issued from the two continents, but they invariably converged as International advertising practice before our present Globalization practice.



Plate 1: *White Horse*

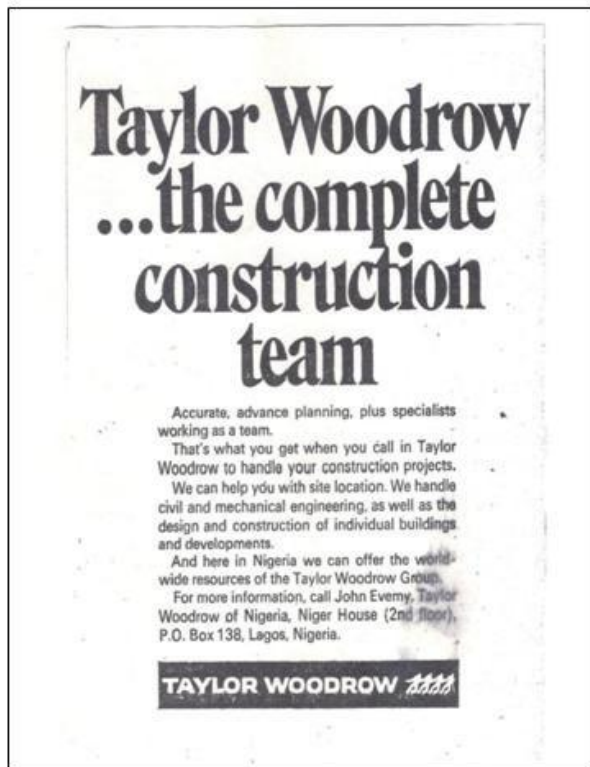


Plate 2: TaylorWoodrow

Restless designers of the 20<sup>th</sup> century modernism belonged to several movements in their quest for advancement in design culture. Such movements were Art Nouveau, Cubism, Dada, Constructivism, de Stijl, Bauhaus, New Typography, Swiss Design, International Typographic Style among others. All the experiences converged in the United States of America after the World War II to give birth to serious advertising engagements in 1950s. Thereafter 20<sup>th</sup> Century influences became cultural imports across the globe.

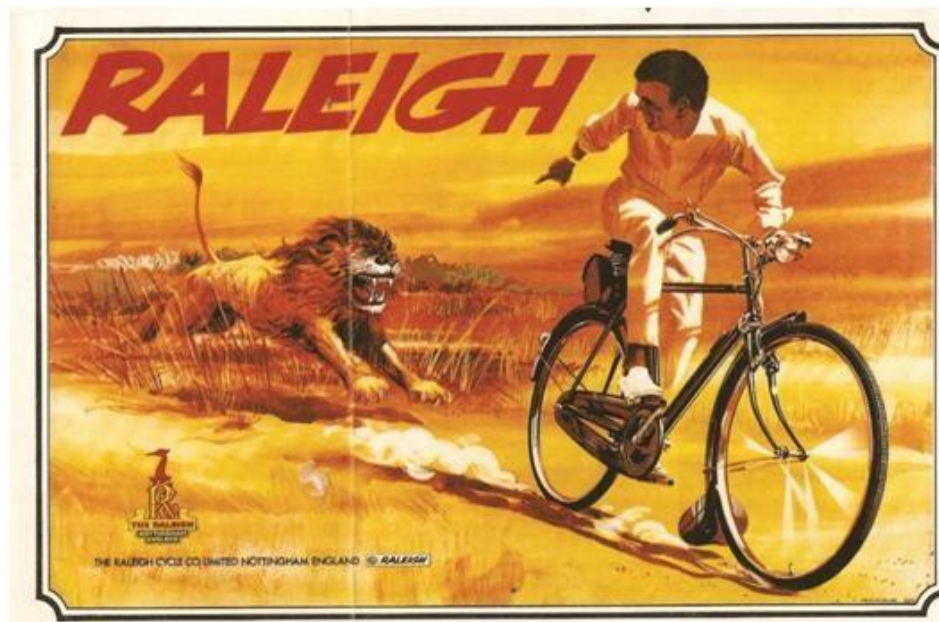


Plate 3: *Raleigh Bicycle*



Plate 4: APVisco2000. An example of N4 arrangement established by Emil Ruder.

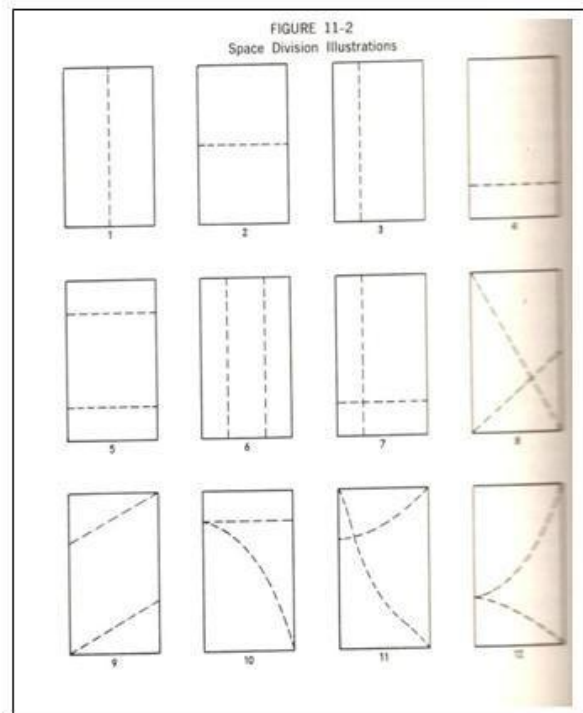


Plate 5: Emil Ruder, *Space Division*

Perhaps, and tempting also, to ascribe that the influence of DeutscheWerk bund artists pursuit on ethical design reflected on the contents of advertising practice reformist in America. Werk bund artists examined the moral question inherent in art and in preventing commercial and industrial abuse, as philosophy. Designers such as Hubert Bayer created several typeface designs amongst them the Universal leading to logical and functional designs. Lucien Bernhard designed several posters that issued on form and content with added product name. Behrens got the first corporate identity job recorded in history of design commissioned by AEO, a large German corporation. His brief ranged from architectural, advertising to products.

Designers such as, Aleksandra Rodchenko, and El Lissitzky used photography and photogram for political advertising. Bauhaus Paula Sher influenced advertising industrial design and packaging in Germany. Art Deco which appeared in Paris in 1925 also at the time of Bauhaus used figurative image as well as decorative appeal for architecture, furniture, clothing, graphic design, advertising, packaging, magazine among others. Within Constructivism, artists used their works for political propaganda purposes; such works reflected in the Bolshevich Russian Revolution of 1917 as commercial advertising.

The influence of 20<sup>th</sup> century modern art on American design history reveal that:

Lester Beall, an American born Chicago artist, embraced modern design and European influenced from Cubism, Dada, and Constructivism working in New York in 1940s, he combined drawing, symbols, photography, and mixed type faces into coherent eclectic design. Many young American designers of the time drew inspiration from European modernist art and design, including Paul Rand. Rand realized re-inventing the problem presented by the client.

Arntson (2007,b)

American designers from 1950s well into 1960s and beyond synthesized designs with the experience acquired from Avant Garde to reposition essential American design. The result of such synthesis provided Nigerian advertising scene with a starting point. For instance, (Plate 1) "White Horse" is an example of level of design distillation attained given international advertising standard. The design was published in *West Africa Review* and circulated in 1950s and well into 1970s in West African sub region. This design is a pointer to the level of design literacy prevalent in Nigeria from the middle of 1950s well into 1970s; the target market was both foreign and emerging African technocrats. 20<sup>th</sup> century modernist designers created styles layered with clarity leading to minimalist essence in functional design. One of the progenitors of New Typography, (Tschichold 1995) reasoned that "the old typography both in feeling and in form was adapted to the needs of its readers, who had plenty of time to read line by line in a leisurely manner. For them function could not yet play

any significant role" Tschichold's position on New Typography reflects in clean designs available today as part of global design process. This is discernible in (Plate 2), *Taylor Woodrow*, a purely typographical design which represents clarity of concept and minimalist leaning of designs in Nigeria's 1960s mediaspaces.

### **Branding: Nigerian experience**

As advertising debuted in the newly independent country in 1960, historical documentation positioned illustrates in similar vein as Wright and Warner (1978) situates that "Once a good product is developed and appropriately packaged, an appealing name is needed" Albeit, the reason is to differentiate a product given graphical symbols from other products at the marketplace.

As the world's famous professor of management Peter Drucker once asserted over "fifty years ago, the typical attitude of American businessmen to marketing was that sales Department would sell whatever the plant produced, but today it is our business to produce what the market needs". As young practitioners in early 1980s we digressed Drucker, Leo Burnett unique selling proposition USP and David Ogilvy as compass to navigate big ideas in creative designs. What these practitioners expanded as philosophy was the need for strong branding and product positioning that worked. Branding is digressed further in the work of

Kofler and Armstrong (2004) "a name term, sign, symbol or design or a combination of these that identifies the maker or seller of a product or service" is the brand. Today, branding provides the tools for advertising and marketing. Recourse to history underscores the essence of branding as Drucker's assertion earlier noted explains that branding dates back to 19<sup>th</sup> century when manufactures were concerned with commodity production but blank cheques to sales to the middlemen. As the market became saturated with commodities, wholesalers developed sharp practices against the manufacturers, thus led to reaction. Further, Arens, Weigold and Arens (2012,e) posit that "The manufacturers changed their focus from a production oriented to sales oriented practice. They dedicated themselves to new product development, strengthened their own sales forces, packaged their branded product, and engaged in heavy national brand advertising. Such is the genealogy of brand manager portfolio today in global marketing and advertising trends, Nigeria inclusive. In Nigeria today, the experience of Dangote Group is an example that, brands could be well built, sustained and managed as company priority to attain equity. The same could be realized by companies of all sizes.

They succeeded because of developmental progression of mass media recorded in news papers, radio and television since the turn of the 20<sup>th</sup> century, before, between and after the two World Wars.

The most remarkable development in Nigeria's marketplace today in Product – line- extension. However, decentralized organizational structure observed in current line extension has its genealogy from the 20<sup>th</sup> century mass culture. It started when manufacturers realized that marketing presents complexities as organisation manufactures and markets numerous brands frequently in several locations The practice is credited to Procter and Gamble.(PG) as early as 1931 when it realized that its brand Camay not only competed with Lux at the marketplace, but Camay was also in competition with its own Ivory soap internally. The multinational opted to create a system that enabled each brand operate semi independently prompting competition among the products within the company for corporate support. Such influence on Nigeria's scene allow some staff assume responsibility for individual brands located in brand management system with assumed portfolio of Brand Manager.

Arens et al (2012,f) argue that it takes financial muscles for a manufacturer to establish an individual brand for each product he produces

On that premise could be understood the near monopoly of Lever Brothers in Nigeria's market space where they promoted products in tooth paste category under brand names such as Aim, Pepsodent, Close-Up Colgate, even parity products such as Blue Omo and Surf detergents. That tradition reflects today in another multinational company Coca Cola: they introduced Fanta in different variants- Fanta lemon, black currant, orange and apple aimed at retaining consumers within Coca Cola corporate brand name umbrella. Definitely new entrants into the market would have a trusted name such as Coca Cola to contend with. In addition, Nigerian Brewages Ltd produces and market Star Lager, and Gulder.

Their malt category, Maltina comes with low sugar content; this is in addition to another product lines Amstel. There is always the tendency to constantly follow a leading product and this might cause financial strain moving brand products along and to maintain proportional share of the market. In Nigeria, the battle line in the tooth paste market was drawn when brands began to look for ways to outwit one another "by using fluoride gel" some came in red, other in white, while some combined multiple colors for product positioning. In addressing such growing market and needs of consumer, the designer is stretched to accommodate variables in creative contents.

### **Product positioning**

It is true as in Nigeria situation that value associated with brand and preference often drive market share. Brand loyalty has been linked with constant advertising dating back to twentieth century. For example,

given the benefit of hindsight between 1960 and mid 1970s, a school certificate holder employed in clerk cadre saw owning a white Raleigh bicycle as a status symbol of a "big boy". Put simply, a researched market survey by manufacturers of Raleigh bicycle in London positioned clerks as the target audience for its product as (Plate3) reveals. The riders dressing reflected the official dress code for emerging African clerks, in the employ of UAC, John Holt, and UTC among others.

Inherent satisfaction and confidence of the rider during a lion symbolizes trust, value, strength psychology encoded on the product and its message. Besides the bicycle's white colour differentiated the product from other bicycle category. History informs us that this thing called brand name dates over a century. In 1890, Thomas Edison, the founder of Edison General Electric company was credited with this statement of fact "I never perfected an invention that I did not think about its terms of service it might give others" In advertising practice and today's creative business we are involved in we are constantly figuring out how to effectively brand a product, execute attention getting messages and sustain the interest of the message receiver to induce action. Over a century after Edison it is noteworthy that, branding, consideration for benefit, and creative delivery are herculean task for the strong.

### **Studio Culture**

Those who practiced advertising would tell you that the Creative Department is the most exciting area of the industry. Put simply, the energy expended, excitement, joy derived by the designers in creating successful content persuasive messages cannot be quantified. For many years Nigerian artists had to learn the trade in Studio Culture through clever attitude, not necessarily that the expatriates who produced major designs for radio, television and the newspapers and point-of-sales materials as well as billboards, a reminder medium were prepared to transfer technology to Nigerians. In retrospect, when Kingsway Stores, a British style shopping mall was being inaugurated precisely in 1955 in Lagos Nigeria, locating a single Nigerian graphic designer to recruit for newspaper full page congratulation advertisement design by (WAP) was impossible. Only trainee hands were employed.

Invariably, from 1960 onwards concept development, pre-press and production, including photography most often were perfected in England. Photographers were also flown from London on assignments. According to Amifor (2005) hand illustration with good African featured rendering in apparent representation of emerging African middle class was also procured from the London studio affiliate of Lintas- Lagos.

With time, there was gradual assimilation of rendering style that showcases influence of EnieDamier of WAP fame on young Nigerian designers, beginning with ErhaborEmopkai, a pioneer artist and first African art director of Lintas-Lagos. Younger designers that followed Emokpai's footsteps include: OkeyHurton, Enoch OkerekeOcha, Anthony Esemokhai, and ChudiOgeah among others. Comparatively with the expatriate masters the works of these young artists are viewed against the backdrop of pedigree in depicted natural representation between such as (Plate3), the Raleigh bicycle.

The Nigerian designers achieved definitive African features in their works presumably in designs such as Star lager beer in the 1960s, Baron lager beer as well as Top lager beer of later periods, among others from 1970s upwards.

Drawing board culture was desired of both Visualisers and Finished Artists. They were required to acquire skills at image generation using the manual method. This was limited to use of basic tools such as T Square, set square, compass to determine radius of circles, triangles, adhesive tapes, drawing board and templates. Other materials included letraset, clip art among others. A finished artist produces camera ready artworks while visualizer worked on concept layout.

**Lithography:** There was disconnect along the line. Instructively, the dexterity of lithographic work expended as content in (Plate1) is still strange knowledge to Nigerian artists. The process as explained below was never part of curriculum or practice in Nigeria's art schools mentoring, as such, an elusive influence:

Most lithographers carry array of special effects line screen

Which can be used separately or in carefully planned combinations. The basic range consists of: vertical or horizontal line screen, mezzotint, etching screen, circle line screen, linen screen and brush stroke screen. Utilising these screen patterns with a selected masking process, halftone and tints will yield a vast range of special effects.

Ferris (1980) Obviously, technical knowledge of lithographic design processes using specified tints, duotones, triple dot process, double dot flat colour, triple dot in two colour printing were not part of acquired influences from either Europe or the United States.

**Layout:** Visualisers in Nigeria who are design literates learnt judicious space management along the line since

1960 as (Plate5) by Emil Ruder's theory suggests. Such layout which Arntson (2007,c) refers to as "balancing act in two senses" is two dimensional space management. Layout involves proportional distribution of elements and principles of design for effective persuasive messages without sacrificing aesthetic appeal and harmony in a design. This is discernible in {Plate 4} *AP VISCO 2000* magazine advertisement given the diverse elements weaved together in copy, illustration, text, typestyle, and photography that essentially locates rhythm in apparent Emil Ruder's space division, in Figure 1.

Emil Ruder was an influential 20<sup>th</sup> Century Swiss designer of the International Typographic Style. The essence of AP design works accordingly with his thought based on seeking out harmony through relationship between type sizes, between unprinted areas, between type and image and between various values of gradation. In fact, Emil Ruder exploits in layout seems to be the most visible value foreign designers among them, Peter Jeff of OBM and Jeff Misary bequeathed to Nigerian designers before their exit from the scene by late 1980s. Since 1990s numberless multimedia options combining text, graphics photographs, audio, animation and video synergy have distanced the traditional method of advertising design production.

**Television Commercial:** According to Amifor in a researched Ph.D. dissertation, toward 1990 TV commercials were beginning to be produced in Nigeria. Having schooled in Nigeria, United States and England, Steve Ojo, Philip Trimmell, Lloyd Weaver and Anu of Cinecraft were credited with the breakthrough. Some nonlinear editing began to combine the verbal, text and image as well as synergy of sound for message delivery.

Suffice it to appreciate several products with consumer appeal through packaging, identification, price, competition and value perception since 1960 branding strategised over the years through product positioning proved to be effective tools devised to separate a particular brand from the same manufacturer as earlier noted in Pepsodent and Close-Up Omo and surf detergents. Product such as Star Lager beer Guinness stout, Bournvita, Milo, Gulder, Harp, Heineken, Pepsodent, MacLean toothpaste Ovaltine, Lux beauty soap Blue Omo, Surf. Among several products their presence in Nigeria dates over forty years. Their communication strategies applied various marketing mix grounded by effective use of graphic symbols for branding, segmentation and differentiation. Also rules of engagement were influenced by 20<sup>th</sup> century paradigm.

## II. CONCLUSION

Modern advertising debuted in Nigeria in 1960 as the paper situates. Thereafter, the industry began to navigate the sea of full service agency notably: Client Service, Creative, Media, and Production nomenclature, including. Market research as stress grounded on branding, product positioning, ethical issues which gradually made advertising in Nigeria a major factor in improving standard of living. These were influences mainly from the United States and England.

From 1911 Ethics, principles, practice and processes of advertising were distilled in the United States and England as international advertising influences began to reach out to other parts of the world particularly after the World War II. This was sequel to developments in media technology. Specifically, in branding Galup introduced research. Procter and Gamble initiated product line extension. Influences informed tenets of layout; Nigerian designers copied from Emil Ruder of International Typographic Style of 20<sup>th</sup> century modernism.

Disconnect is pointed out in creative indulgence, including skill at the production level at the fringe, particularly in photography, TV commercial, and lithographic sophistry. In spite of dictates of Globalisation, creative content designs as observed in both international media are still reasonably sourced overseas as the local art schools' curriculum are alienated from trends of industry practice.

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